

1990

A comparative analysis of styles and performance practices for three jazz bassists in the composition "Stella By Starlight"

Timothy Andrew Hauff
San Jose State University

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Hauff, Timothy Andrew, M.A.

San Jose State University, 1990

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Ann Arbor, MI 48106**

A COMPARATIVE ANALYSIS OF STYLES AND PERFORMANCE PRACTICES
FOR THREE JAZZ BASSISTS IN THE COMPOSITION
"STELLA BY STARLIGHT"

A Project Report

Presented to

the Faculty of the Department of Music

San Jose State University

In Partial Fulfillment

of the Requirements for the Degree

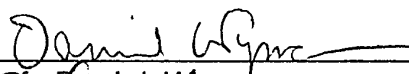
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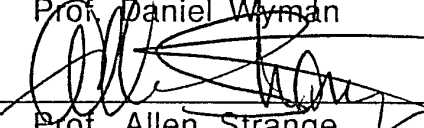
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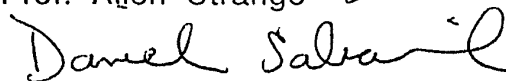
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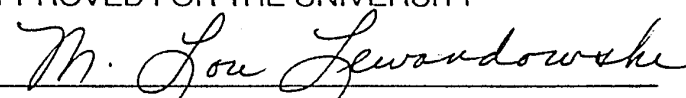


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ABSTRACT

A COMPARATIVE ANALYSIS OF STYLES AND PERFORMANCE PRACTICES FOR THREE JAZZ BASSISTS IN THE COMPOSITION "STELLA BY STARLIGHT"

by Timothy A. Hauff

This project report analyzes and compares the styles and performance practices of three selected jazz acoustic bassists, Sam Jones, Chuck Israels, and Eddie Gomez in the composition "Stella By Starlight." A brief acoustic bass history precedes the analyses to develop an historical perspective of how these three solos and soloists mesh into the overall jazz continuum. A structural analysis of "Stella By Starlight" follows the historical perspective. It examines the form, melody, and harmonies of this jazz standard.

The analyses methodically investigate each solo's styles and performance practices through discussion of recording techniques, dramatic devices, ranges, scale preferences, developmental techniques, and rhythmic practices. The comparative analysis points out the solos' similarities and differences.

ACKNOWLEDGMENTS

I wish to thank several people who have been instrumental in supporting and guiding me in my musical development: Alice Rhea, Elizabeth Hauff, David Hauff, Joe Brice, Dr. Fred Johnson, Nate Calaway, Cheryl Washington, Graham Bruce, and Joe Henderson. I appreciate the generosity with time and knowledge of my readers, Professors Allen Strange and Daniel Sabanovich, my graduate adviser, Dr. William George, and especially my thesis adviser, Professor Daniel Wyman.

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PREFACE

This research paper documents performances of three jazz acoustic bassists highly recognized in the jazz community, Sam Jones, Chuck Israels, and Eddie Gomez. It will analyze and compare styles and performance practices of these three bassists' solos in the composition "Stella By Starlight."

Material for this paper was selected on the basis of similar length for solos in a composition with relatively standardized structures, melodies, and harmonies. Three performances of "Stella By Starlight" met the criteria. All three solos are comparatively the same length, and perhaps because of commonality of Bill Evans as pianist on two of the three versions, remarkably similar in structure, key signature, and melody. All three solos are also improvised to and/or based on similar harmonies.

Until the The Real Book¹ was edited and published in the 1970's, jazz compositions were often learned by word-of-mouth; consequently, many different versions of the same composition existed. Some versions were accurate and others were not. With the

¹ "Stella By Starlight," The Real Book, 5th ed., 408.

advent of this reference book came the documented standardization of many jazz compositions. Editors of The Real Book came to the process of collectively standardizing structure, melody, and harmony in much the same way as astute artists would learn the compositions before the advent of this book, through the aural tradition of listening to many recordings of the same composition (quite possibly the recordings given as examples in this report). The jazz standard version of "Siella By Starlight" which appears in The Real Book corresponds to the recordings used for this paper.

While researching materials, it became evident that not enough has been documented on analyses and comparisons of styles and performance practices of the great bassists in jazz history. This can perhaps be attributed to two reasons, the relative newness of jazz study in a scholastic setting, and the constant ongoing development and redefining of the acoustic bass' role in jazz. This project report hopes to contribute more information on this subject.

CHAPTER 1

HISTORICAL PERSPECTIVE

Within the last seven decades the jazz acoustic bassist has evolved from a human metronome to a source of inspiration. The bassist's role in the 1920's and 1930's was that of a timekeeper. He was largely limited to stating the beat by playing two or four notes a measure. The bass lines tended to be simple primarily because the jazz compositions of that period were based on elementary chord progressions. The bassist rarely soloed and often doubled on the tuba. "Pops" Foster, Wellman Braud, Walter Page, and "Slam" Stewart were well known and representative bassists of these two decades.

The 'Great Emancipator' of the bass was Jimmy Blanton. Since his legendary recordings with Duke Ellington's band from 1939 to 1941, the bass player has been free to broaden the scope of his function. Blanton varied the 'four quarter notes to a measure' pattern in several ways. Under the figure that introduced the solos in "Jack the Bear," he played melody notes and then returned to walking. On "Are You Sticking?," he mixed two and four beat playing which gave the performance a lively feeling. Blanton also fragmented his lines with rests and employed dotted eighth note and dotted sixteenth note figures.

On duets with Ellington, "Mr. J. B. Blues" and "Pitter Panther Patter,"² he gave the greatest demonstration of pizzicato playing heard to that time (1939). No matter how involved his playing, Jimmy Blanton's tone remained full and firm. He was the first to develop the long tone in pizzicato, thus discounting the longstanding accepted notion that the duration of pizzicato notes had to be of quick decay.³

During the bebop period, from 1944 to 1948, the responsibility of the bassist was greatly increased. Since the drummer no longer marked off a steady pulse with the bass drum, the responsibility of keeping time was even greater on the bassist. He became more aggressive as a member of the rhythm section, for his playing was now the foundation of the performance. Also, chord progressions of bebop were more advanced and intense than those used by earlier jazzmen; consequently, bass lines were of a greater harmonic complexity.⁴

² Duke Ellington, Historically Speaking-The Duke, Bethlehem, BCP60, 1974.

³ Gunther Schuller, The Swing Era, (New York: Oxford Univ. Press, 1989), 110-1.

⁴ Mark C. Gridley, Jazz Styles: History and Analysis, (Englewood Cliffs, New Jersey: Prentice-Hall, 1985), 142.

Oscar Pettiford, Ray Brown, and Charles Mingus were the bass triumvirate of the bebop phenomenon. Oscar Pettiford, who with Dizzy Gillespie formed the first bebop band to appear on New York City's famous Fifty-second Street in 1944, was a complete musician. He had abundant drive and excellent knowledge of harmony. Pettiford's solos were melodically rich and logically developed as exemplified in his composition "Tricrotism."⁵

Ray Brown joined Dizzy Gillespie's sextet in 1946, two years after graduating from high school. This contemporary classic bassist possesses great technical ability and huge tone. A fine example of Brown's ability is heard on the album, Ben Webster and Associates.⁶ Here the relaxed strength of his playing drove the soloists to creative heights.

Charlie Mingus' larger-than-life musicianship was ever present as he included performance practices that were the forerunners to the avant-garde style of bass playing: ostinato figures, pedal points, double stops, wide intervallic leaps, and an extended range. These practices are apparent through Mingus' composition, "Fables of

⁵ Oscar Pettiford, "Tricrotism," The Legendary Oscar Pettiford, Black Lion, BLP-30185, 1959.

⁶ Ben Webster, Ben Webster and Associates, Verve, 8318, 1952.

Faubus."⁷ While listening to Mingus solo, one is aware that he was also a good composer.⁸

Among the many fine bassists who sprung out of the post bebop period, two men exemplified the complete transformation of the bassist from his function as a metronome to an all-around post bebop musician. These two men were Paul Chambers and Sam Jones.

Paul Chambers epitomized bass playing in the post bebop style called hard bop (from 1949 to 1959). He had an excellent ear as he knew all the modulating possibilities.⁹ Of Chambers' work in the rhythm section, Miles Davis said, "Whew! He really drives a band. He never stops."¹⁰ Chambers played long, constantly building lines and employed relatively short rests. Each of his solos was a melody based on the chord changes, but able to stand by itself.¹¹ Perhaps no

⁷ Charles Mingus, "Fables of Faubus," Original Faubus Fables, Candid, 8005, 1956.

⁸ Maurice Gerow and Paul Tanner, A Study of Jazz, 3rd ed. (Dubuque, Iowa: William C. Brown, 1977), 90.

⁹ Bill Cole, John Coltrane, (New York: Macmillan, 1978), 36-37.

¹⁰ Harvey Pekar, "The Development of Modern Bass," Downbeat, 11 Oct. 1962: 20.

¹¹ Jim Stinnett, ed., The Music of Paul Chambers, (N.p.: Stinnett Music, 1983), 1.

better examples exist of Paul Chambers' playing than his album of 1958, Bass On Top: Paul Chambers Quartet.¹²

Samuel Jones was born in Jacksonville, Florida on November 12, 1924. During his school years, Sam studied drums and guitar. His early jazz bass influences were "Slam" Stewart, Jimmy Blanton, and Oscar Pettiford. Jones' first professional job on the double bass was in Cincinnati, performing and recording with Tiny Bradshaw (from 1953 to 1955).¹³ After leaving Bradshaw, he moved to New York where he soon became sought after by the leaders of several bebop groups, including Kenny Dorham (1956), Cannonball Adderley (1957), Dizzy Gillespie (from 1958 to 1959), and Thelonious Monk (1959). Jones' strong, bluesy bass lines and big tone made him a player first to be called for both nightclub and record dates.¹⁴

By 1960 Jones' reputation had grown considerably and he began recording under his own name on both double bass and cello. The

¹² Paul Chambers, Bass On Top: Paul Chambers Quartet, Blue Note, BLP-1569, 1958.

¹³ Tiny Bradshaw, Powder Puff/Ping Pong, King, 4687, 1953.

¹⁴ Ken Baldock, "Sam Jones," Crescendo 12, no. 4 (1966): 14.

Soul Society (1960),¹⁵ The Chant (1961),¹⁶ and Down Home (1962)¹⁷ are three of his albums recorded during this period. Jones was a member of Cannonball Adderley's group from 1959 to 1965. Adderley's group was distinctively hard bop in style with heavy blues and gospel influences. Sam contributed many original compositions including "Del Sasser" and "Unit 7"¹⁸ to its repertory. Like his bass playing, Jones' compositions were highly melodic and harmonically influenced by bebop.¹⁹

When Ray Brown left Oscar Peterson in 1966, Sam joined the pianist's trio, remaining until 1970. Thereafter he worked with many great post bebop artists; Bobby Timmons, Wynton Kelly, Cedar Walton, Clifford Jordan, Duke Jordan, Lucky Thompson, and Jimmy Heath. It was in 1974 that Jones recorded "Stella By Starlight" on

¹⁵ Sam Jones, The Soul Society, Riverside, 324, 1960.

¹⁶ Sam Jones, The Chant, Riverside, 9358, 1961.

¹⁷ Sam Jones, Down Home, Riverside, 9432, 1962.

¹⁸ Cannonball Adderley, Coast to Coast, Riverside, 311, 1959.

¹⁹ Baldock, 14.

the album The Cedar Walton Quartet: A Night at Boomer's.²⁰ His solo in "Stella By Starlight" on this album is analyzed in this research paper. A few years before his death, Jones and Tom Harrell led a New York based big band that featured many of the leaders' original compositions. On December 15th, 1981, in New York City, Sam Jones died of bone cancer at the age of fifty-seven.²¹

With the advent of the 1960's came a movement in jazz called "avant-garde" or "free jazz." Many bassists experimented in these often eclectic sounds but Scott LaFaro, Chuck Israels, and Eddie Gomez developed distinct avant-garde traits within their solos. All three had affiliations with avant-garde musicians such as John Coltrane, Eric Dolphy, Ornette Coleman, and Cecil Taylor; and all three at varying times were members of Bill Evans' trio (LaFaro from 1959 to 1961, Israels from 1961 to 1966, and Gomez from 1966 to 1977). Although Evans' improvising followed predetermined chord or scale patterns, he allowed these three bassists much freedom within the structure of the compositions.²²

²⁰ Cedar Walton, The Cedar Walton Quartet: A Night at Boomer's, Vol. 2, Muse, 5022, 1974.

²¹ Barry Kernfeld, ed., The New Grove Dictionary of Jazz, 2 vols. (London: Macmillan Press, 1988), 1: 634, 635.

²² Pekar, 21.

Scott LaFaro attracted wide attention when the young bassist joined the Bill Evans Trio in 1959. The rapport between Evans and LaFaro was uncanny even on their first album together, Portrait in Jazz.²³ Already a fine musician, LaFaro seemed to improve with each subsequent album. His solos were astounding as he brought off dazzling double time passages and made forays into the upper register that few bassists would even attempt. LaFaro's improvising was reminiscent of John Coltrane's because he was seemingly more concerned with harmonic and rhythmic exploration than with overall construction.²⁴

LaFaro made two records with the avant-gardist Ornette Coleman, Free Jazz²⁵ and Ornette.²⁶ On the first, Free Jazz, Coleman employed a double rhythm section (two bassists and two drummers). Although the album created controversy, reviewers were unanimous in their praise of the fascinating work of LaFaro and Charlie Haden.²⁷ The sudden death of Scott LaFaro in an auto accident in

²³ Bill Evans, Portrait in Jazz, Riverside, 1162, 1959.

²⁴ Pekar, 21.

²⁵ Ornette Coleman, Free Jazz, Atlantic, 1364, 1958.

²⁶ Ornette Coleman, Ornette, Atlantic, 1378, 1959.

²⁷ Pekar, 21.

1961 opened the door for Chuck Israels into the Bill Evans Trio.

Charles (Chuck) H. Israels was born in New York City on August 10, 1936. After a formal musical education in the U.S.A. and France, he became interested in jazz. Like so many young bassists, his main influences were Charles Mingus, Ray Brown, and Oscar Pettiford.

Israels made his first recording in 1958 with Cecil Taylor, joined George Russell's sextet the following year, and later recorded both with Russell (from 1960 to 1961) and as a member of a group led by Eric Dolphy (1961).

Chuck Israels came to prominence in 1961, when he replaced the deceased Scott LaFaro in the trio led by Bill Evans. His thoughtful and sensitive playing proved to be very sympathetic to Evans' style. Israels' solo on "Stella By Starlight" from the 1962 album Bill Evans Trio at Shelly's Manne-Hole²⁸ exhibits this fact. Israels' relationship with Evans' group resulted in five successful years of collaboration. During this period, Israels also played and recorded with J. J. Johnson, Herbie Hancock, and Gary Burton (all 1963), Stan Getz (1964), and Hampton Hawes (1965). Thereafter he worked mainly in larger groups and formed a rehearsal band to play his own composi-

²⁸ Bill Evans, Bill Evans Trio at Shelly's Manne-Hole, Riverside, Mono 487, 1962.

tions, many of which have since been performed by a number of European orchestras.

In 1973 Israels formed the National Jazz Ensemble which concentrated on the re-creation of arrangements and improvisations originally recorded by artists as varied in style as Jelly Roll Morton, Louis Armstrong, Duke Ellington, and Thelonious Monk. The group produced two albums on the Chicago label; National Jazz Ensemble: 1975²⁹ and National Jazz Ensemble: 1976.³⁰ The group's sidemen included Tom Harrell, Jimmy Maxwell, Jimmy Knepper, Sal Nistico, and Bill Goodwin. This group was in existence for five years. After it disbanded Israels moved from New York City to Oakland, California, to pursue a teaching career at California State University in Hayward. Since 1986 Chuck Israels has lived in Portland, Oregon, and is presently teaching composition at the University of Oregon.³¹

Edgar (Eddie) Gomez was born in San Juan, Puerto Rico, on November 4, 1944. He moved in his early childhood to New York City

²⁹ Chuck Israels, National Jazz Ensemble: 1975, Chicago, 140, 1975.

³⁰ Chuck Israels, National Jazz Ensemble: 1975, Chicago, 140, 1975.

³¹ Kernfeld, 1: 567.

and began playing the double bass at the age of twelve. After attending the High School of Music and Art, Gomez studied classical bass with Fred Zimmerman at the Juilliard School and was a member of Marshall Brown's International Youth Band. As Charlie Mingus and Scott LaFaro were his major early jazz bass influences, parallels can be drawn. All had extraordinary technique over the fingerboard and pushed their own limits as improvisors.³²

In the early 1960's Eddie Gomez played with Gary McFarland, Jim Hall, Giuseppe Logan, Rufus Jones, Marian McPartland, Paul Bley, Jeremy Steig, and Gerry Mulligan. In 1966 he joined the Bill Evans trio where his technically virtuosic style came into full bloom. As a member of Evans' group for eleven years, he made many recordings and drew much critical attention. One album which is a representative documentation of Gomez' style is Bill Evans' 1967 release, California, Here I Come.³³ His solo in "Stella By Starlight" which is analyzed in this research paper appears on this album.

After leaving Evans in 1977, Gomez has performed and recorded in groups led by Bennie Wallace (from 1978), Jack DeJohnette (from 1978), Hank Jones (from 1980), and JoAnne Brackeen. He

³² Barry Robson, "Eddie Gomez," Cadence 11, no. 6 (1980): 14.

³³ Bill Evans, California, Here I Come, Verve, VE-2-2545, 1967.

was a co-founder of the group Steps Ahead, an eclectic blend of contemporary electronic and acoustic sounds. Their album Modern Times³⁴ enjoyed much success with a broad base of listeners. Eddie Gomez currently resides in New York City.³⁵

³⁴ Steps Ahead, Modern Times, Elektra/Asylum, 60351-4-E, 1984.

³⁵ Kernfeld, 1: 437.

CHAPTER 2

STRUCTURAL ANALYSIS OF "STELLA BY STARLIGHT"

"Stella By Starlight" is a 4/4 metered thirty-two measure jazz standard in the concert key of B^b. The piece was composed by Victor Young with lyrics by Ned Washington. It was originally written for a 1946 movie entitled, The Uninvited,³⁶ and was first copyrighted in 1946 by Famous Music Corporation of New York City.³⁷

Four separate phrases exist, labelled A,B,C,D for purposes of analysis in this paper. Each phrase is eight measures in length. Phrase A begins with the #iv chord of B^b, or Emin⁷ b⁵ followed by the VII chord of B^b, or A⁷. The first four measures are in the key of B^b. Then with the advent of the F minor in measure 5, the harmonic tonal base moves to E^b, even though the melody itself remains ambiguous as to whether it is in B^b or E^b.

Phrase B starts in B^b, or the I chord. Measure 10 reiterates the #iv, VII progression with which the composition opens in meas-

³⁶ Roger Lax, The Great Song Thesaurus (New York: Oxford Univ. Press, 1984), 344-345.

³⁷ Leonard Feather, The All-American 1002 Jumbo Jazz Album (New York: Model Music, 1978), 461.

ures 1 and 2. Although somewhat vague as to its tonal allegiance, measure 11 marks the resolution of the A^7 in the previous measure and probably functions as the start of a harmonic transition to the key of F. This transition is more pronounced by the blatant ii, V progression in the key of F in measure 12. The $B^b m^7$, $E^b 7$, or iv, $bVII$ is a more often used substitute set of changes for the more obvious but seldom used chords for measure 12; ii, V, or $Gmin^7$, C^7 . Measures 13 through 16 remain in the key of F. The progression, F, $B^b 7$, $Amin^7$, D^7 , translates easily enharmonically into F (I, IV, iii, VI). Melodically, this passage is diatonic in F, reiterating measures 9 through 12, however, now a fifth higher (in F).

Phrases C and D are in the key of B^b , strengthened by the melody itself which does not leave the B^b scale. An important point in phrase C is how the melody and harmony coexist. The melody's important tones are integral and colorful parts of the harmonic material. The E^b in the melody of measures 17 and 18 is the sharpened fifth of the $G^7 +5$ chord. The F in the melody of measures 19 and 20 is the eleventh of the C minor chord. The D of measures 21 and 22 translates harmonically as the flatted fifth of the $A^b 7 b5$ chord. The C in the melody of measures 23 and 24 is the ninth of the $B^b Maj^7$ chord.

Phrase D opens with a referential reiteration of the beginning melody of measures 1 through 4. The last four measures of phrase D contain the final II, V, I progression which reinforces the fact that "Stella By Starlight" is in the key of B^b . A bebop technique of

replacing the ii, V progression in measures 29 and 30 with two ii, V substitutions is often implemented. The first ii, V is a half step higher than the original (as observed in figure 2.1).³⁸

Fig. 2.1

original;		Cmin ⁷		F ⁷	
		(C#min ⁷ F# ⁷)			
becomes;		D ^b min ⁷	G ^b 7		Cmin ⁷ F ⁷

The G^b in the melody of measure 29 justifies the use of this technique because of its harmonic compatability with the D^bmin⁷ and G^b7 chords.

³⁸ Steven Strunk, "The Harmony of Early Bop: A Layered Approach," Journal of Jazz Studies 6, no. 1 (1979): 28-29.

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"STELLA BY STARLIGHT:" CHORD SYMBOLS, TONAL BASES,
AND HARMONIC CHARACTERISTICS

The musical score for "Stella by Starlight" is presented in a single system with 32 measures. The key signature is B-flat major (two flats). The score is divided into six systems of five measures each, with the final system containing two measures. Each measure contains a chord symbol and, above it, its tonal base and harmonic characteristics in Roman numerals and figured bass notation.

Measure	Chord Symbol	Tonal Base & Harmonic Characteristics
1	Emin7 b5	* {#iv} (vii7)
2	A7	(vii7)
3	Cmin7	(ii)
4	F7	(v7)
5	Emin7	{#b} {ii}
6	Bb7	(v7)
7	Ebmaj7	(I)
8	Ab7	(IV7)
9	Bbmaj7	{#b} {I}
10	Em7 b5 A7	{#iv} v7 (vii7)
11	Dmin7	(iii)
12	Bbmin7	{F} {iv} (vii7)
13	Eb7	bvii7
14	Fmaj7	(I)
15	Bb7	(IV7)
16	D7 b9	(v7)
17	G7 b9	{#b} {vii7}
18	G7 b9	(v7)
19	Cmin7	(ii)
20	Cmin7	(ii)
21	Ab7	(bvii7)
22	Ab7	(bvii7)
23	Bbmaj7	(I)
24	Bbmaj7	(I)
25	Emin7 b5	{#iv} b5
26	A7	(vii7)
27	Dmin7	(iii)
28	G7	(v7)
29	C#min7 F#7	{#ii} {#v7}
30	Cmin7 F7	(ii) v7
31	Bbmaj7	(I)
32	Bbmaj7	(I)

*Tonal bases and brief harmonic characteristics appear above the chord symbols.

CHAPTER 3

ANALYSIS OF SAM JONES' SOLO

Sam Jones' solo in the composition "Stella By Starlight" is heard on the Cedar Walton album, The Cedar Walton Quartet: A Night at Boomers.³⁹ Performing with Jones are Cedar Walton, piano; Clifford Jordan, tenor saxophone; and Louis Hayes, drums. The performance was recorded January 4, 1973, in front of a live audience at Boomers, a jazz nightclub in Boston. Jones was recorded directly from his amplifier. He gained a uniformity in volume and tone due to the control afforded by use of an electronic amplification system.⁴⁰ Jones' solo is full and his articulation is expressive. Performance of "Stella By Starlight" is in the key of B^b, in a 4/4 time signature, and at a medium-up tempo of M.M. 220.

Dramatic devices which the soloist relies upon are slurs, "growls," glissandi, and harmonics. Slurs in the jazz genre on acoustic bass are inherent to a fretless instrument. Examples are found throughout but particularly in measures 15, 20, 51, and 116. Acous-

³⁹ Walton, The Cedar Walton Quartet: A Night at Boomer's.

⁴⁰ Arnold Jay Smith, "Bass Lines: Chrystal Gazing With a Bonanza of Experts," Downbeat, 27 Jan. 1977: 16.

tic basses often have one or more notes which seem to "growl" or vibrate more noticeably than other notes. Sam Jones' bass has a low A^b that does just that. In measures 8, 21, and 104, Jones uses this unique characteristic to his benefit by playing the low A^b as longer tones, thus allowing the note to "growl."

Glissandi are an important element in the style of this soloist, evident in the number of times utilized. Measures 6, 17, 22, 27, 31, 35, 49, 58, 61, 67, 75, 91 and 93 all contain glissandi either sliding up to or away from a note. This performance practice is such an integral part of Jones' style, it could be considered one of his trademarks.⁴¹

The one harmonic used repeatedly in measures 28, 38 through 39, 70 through 71, 84, and 103 is the octave G on the G string. This note is an intonation "guidepost"; that is, the soloist knows that the G harmonic will give him a stable pitch in the upper register. Dynamics and vibrato are not a remarkable part of Jones' style in this solo.

Jones' range is from the open position low E (measures 25, 42, 69 through 70, and 106) to the C note (concert C) over two and one half octaves above the low E (measures 84 and 85). His tessitura is low middle range to high middle range. At no time in his solo does

⁴¹ Baldock, 14.

Jones use upper register thumb position. Although measures 84 through 86 and 101 through 103 are within the thumb position range, no evidence in phrasing implies the thumb position's utilization.

Jones' scale preference is largely limited to diatonicism. Chromatic embellishments are apparent in measures 3, 6, 54, and 59. Measure 50 contains the only whole tone scale and is used through the G⁷ +⁵ chord. The G⁷ +⁵ chord, because of its flatted seventh and sharpened fifth, lends itself well to the G whole tone scale (notes of the G whole tone scale are G, A, B, C#, E^b, and F).⁴² The soloist does not call upon the diminished, diminished whole tone, or other high tension scales within this performance.

A prevailing scale exists in measures 25 through 27, 42 through 43, and 106 through 108. This ascending phrase is an A mixolydian scale (or A dominant scale). The notes included in this scale (A, B, C#, D, E, F#, G, and A) are found in the above measures. Jones plays the scale through the A⁷ chord of measures 26, 42, 106.⁴³ The majority of the phrasing is in an eight measure format in accordance

⁴² Chuck Sher, The Improviser's Bass Method (San Francisco: Sher Music, 1979), 144-146.

⁴³ David N. Baker, "The Bebop Scales: Dominant and Major," Jazz Educators' Journal 17, no. 3 (1983): 8-10.

with the composition's form (examples in measures 1 through 8, 9 through 16, 17 through 21, 22 through 31, 33 through 37, 38 through 48, 49 through 51, 53 through 53, and 57 through 64). The construction of this solo has linear motion of seconds, thirds, fourths, fifths, and octaves, all of which appear throughout.

The developmental technique most apparent in Jones' performance style is the practice of conceptually relating to the harmonic construction of the composition as he improvises; that is, Jones is "chord referencing" his ideas. This fact is evident by the great abundance of arpeggiated chords. Measures 12, 18 through 20, 29, 39, 41, 44, 45, 58, 61, 65 through 67, 71 through 73, 75, and 76 exhibit many of the examples. Utilization of melodic quotes is not a part of Jones' improvisational style in this solo.

Two rhythmic practices which Sam Jones uses as a developmental technique are noteworthy. In measures 33 through 34, 44, 53, 81, and 97 through 98, he begins extended passages by playing on the weak part of beats one through four. This technique gives an uplifting and surging effect to these phrase entrances. The end of phrases in measures 30 through 31 and 93 through 95 are similar in rhythmic and intervallic composition, a developmental technique upon which the soloist relies to finish a phrase. Measures 5, 20, 55, 69, and 117 contain two note ascending or descending sequences. In measure 5, the notes E, F, D, E^b, C, and D move up a second, down a third, up a second, down a third, and up a second. Later, measures

20, 55, and 69 are similarly sequenced. These sequences relate diatonically to the harmonic structure of the measures.

Sam Jones' improvisation is a highly developed post bebop style. Several recognized points (listed below) give credence to the fact that this post bebop hybrid was still vibrant as late as 1973.

1. A great use of rhythmic devices.
2. Little use of high tension scales.
3. Melodicism takes precedence over technical gymnastics.
4. Chromaticism.
5. Diatonic sequencing.
6. No thumb position work.⁴⁴

⁴⁴ David N. Baker, "The String Player In Jazz, Part 3," Downbeat, 28 May 1970: 34.

SAM JONES' SOLO⁴⁵

♩ 220

Chords and dynamics indicated in the score:

- Measures 1-2: Rest
- Measure 3: Cmin⁷
- Measure 4: F⁷
- Measure 5: Fmin⁷
- Measure 6: Bb⁷
- Measure 7: EbMaj⁷
- Measure 8: Ab⁷
- Measure 9: BbMaj⁷
- Measure 10: Emin⁷ b5
- Measure 11: A⁷
- Measure 12: Bbmaj⁷
- Measure 13: Eb⁷
- Measure 14: FMaj⁷
- Measure 15: Bb⁷
- Measure 16: Amin⁷ b5
- Measure 17: G⁷ +5
- Measure 18: G⁷ +5
- Measure 19: Cmin⁷
- Measure 20: Cmin⁷
- Measure 21: Ab⁷
- Measure 22: Ab⁷
- Measure 23: Bbmaj⁷
- Measure 24: Bbmaj⁷
- Measure 25: Emin⁷ b5
- Measure 26: A⁷
- Measure 27: Dmin⁷
- Measure 28: G⁷
- Measure 29: C[#]min⁷
- Measure 30: F⁷
- Measure 31: Bbmaj⁷
- Measure 32: Bbmaj⁷
- Measure 33: Emin⁷ b5
- Measure 34: A⁷
- Measure 35: Cmin⁷

Dynamics: *mf* at measures 3 and 33.

⁴⁵ Transcribed from the composition "Stella By Starlight" which appears on the Cedar Walton album, The Cedar Walton Quartet: A Night at Boomer's, Vol. 2, Muse, 5022, 1974.

Musical notation for a bass line, featuring 16 staves of music. The notation includes various chords and measure numbers, indicating a complex harmonic progression.

Chords and Measure Numbers:

- Staff 1: 36 F⁷, 37 F^{min}7, 38 B^b7, 39 A^bMaj7
- Staff 2: 40 A^b7, 41 B^bMaj7, 42 E^{min}7 b5, 43 A⁷
- Staff 3: 43 D^{min}7, 44 B^bmin7, 45 E^b7, 46 F^{Maj}7
- Staff 4: 46 B^b7, 47 A^{min}7 b5, 48 D⁷ b9, 49 G⁷ +5
- Staff 5: 50 G⁷ +5, 51 C^{min}7, 52 C^{min}7
- Staff 6: 53 A^b7, 54 A^b7, 55 B^bMaj7
- Staff 7: 56 B^bMaj7, 57 E^{min}7 b5, 58 A⁷
- Staff 8: 59 E^{min}7, 60 G⁷, 61 C[#]min7, 62 F[#]7
- Staff 9: 62 C^{min}7, 63 B^bMaj7, 64 B^bMaj7
- Staff 10: 65 E^{min}7 b5, 66 A⁷, 67 C^{min}7
- Staff 11: 68 F⁷, 69 E^{min}7, 70 B^b7
- Staff 12: 71 A^bMaj7, 72 A^b7, 73 B^bMaj7
- Staff 13: 74 E^{min}7 b5, 75 A⁷, 76 D^{min}7, 77 B^bmin7, 78 E^b7
- Staff 14: 77 F^{Maj}7, 78 B^b7, 79 A^{min}7 b5, 80 D⁷ b9

81 $G^7 +5$ 82 $G^7 +5$ 83 $Cmin^7$

84 $Cmin^7$ 85 A^b7 86 A^b7 87 B^bMaj^7

88 B^bMaj^7 89 $Emin^7 b5$ 90 A^7

91 $Dmin^7$ 92 C^7 93 $C\#min^7$ 94 $F\#^7$

94 $Cmin^7$ 95 F^7 96 B^bMaj^7 97 B^bMaj^7 98 $Emin^7 b5$

98 A^7 99 $Cmin^7$ 100 F^7 101 $Fmin^7$

101 B^b7 102 E^bMaj^7 103 A^b7 104 A^b7

105 B^bMaj^7 106 $Emin^7 b5$ 107 A^7 108 $Dmin^7$ 109 $Bbmaj^7$ 110 E^b7

109 $Fmaj^7$ 110 B^b7 111 $Amin^7 b5$ 112 $D^7 b9$

113 $G^7 +5$ 114 $G^7 +5$ 115 $Cmin^7$

116 $Cmin^7$ 117 A^b7 118 A^b7

119 B^bMaj^7 120 B^bMaj^7 121 $Emin^7 b5$ 122 A^7

Musical score for two staves in bass clef, measures 123-128. The key signature has one flat (B-flat).

Measure 123: $D^{min}7$

Measure 124: G^7

Measure 125: $C^{\sharp min}7$ $F^{\sharp}7$

Measure 126: $C^{min}7$ $F^{\sharp}7$

Measure 127: $B^b Maj^7$

Measure 128: $B^b Maj^7$

CHAPTER 4
ANALYSIS OF CHUCK ISRAELS' SOLO

Chuck Israels' solo in the composition "Stella By Starlight" appears on the Bill Evans album, Bill Evans Trio at Shelly's Manne-Hole.⁴⁶ The other two performers on this piece are Bill Evans on piano and Larry Bunker on drums. This 1965 performance was recorded at Shelly's Manne-Hole, a nightclub in Los Angeles. Chuck Israels is being recorded directly from bass to microphone without the benefit of any amplification. The positive aspect of this recording technique is that a more original bass tone is recorded, without secondary amplification. A negative aspect to performance without amplification is that the bassist has to work harder at projecting his sound; consequently, articulation and intonation are at risk of becoming unsteady because of the possibility of the performer's overexertion and overcompensation.⁴⁷ This is not the case in Chuck Israels' solo where articulation and intonation are never in doubt. "Stella By Starlight" is performed in the key of B^b at a medium 4/4 tempo of M.M. 170.

⁴⁶ Evans, Bill Evans Trio at Shelly's Manne-Hole.

⁴⁷ Smith, 15, 16.

Several dramatic devices are used by the soloist to add color to the improvisation and stylistically individualize his performance. Israels utilizes downward chromatic tied notes in measures 3 through 4, 36 through 37, 77 through 78. At three points in the solo, he pulls the string with the left hand fingers which are not holding a string in a position on the fingerboard. Examples of this in measures 17, 65, and 70 show how he uses this technique within the context of the music. Glissandi (sliding up to or away from a note) are evident in measures 18, 43, and 47. Because of the acoustic bass' fretless design, glissandi commonly function as a dramatic device within the jazz idiom.

Israels does not incorporate vibrato, "rips," "growls," or harmonics into this performance. His key developmental devices are dynamics which, along with careful articulation, enhance the musicality of his solo. Subtle changes of volume relative to the design of the phrase (measures 3 through 6, 27 through 30, 35 through 40, and 78 through 83); and emphasis of certain notes, either staccato (measures 6, 7, 9, 16, and 41), legato (measures 16 and 41), or sharply accentuated (measures 5, 7, 13, 14, 31 through 34, and 56), are the key techniques which emphasize musicality over musical effects in his performance.

Israels' solo range moves from the low A^b note on the E string (measures 12 and 33 through 40) to the F note an octave and a sixth above the low A^b (measures 9, 56, 83, and 85 through 86). Consid-

ering the three and one half octave potential of the acoustic bass, Israels' tessitura is low to middle range. This solo contains no upper register thumb positions.

The prevailing scale preferences and the measures in which they are found are as follows:

Diatonic; 29 through 30 and 62 through 65.

D Phrygian; 23 through 24.

G Whole tone; 49 through 50, 57 through 60, and 81 through 82.

Chromatic; 69 through 70, 72, 77, and 78.

Diminished; 27 through 28, 48, and 66.

Diatonic with chromatic embellishments; 11 through 12.

Much of the whole tone improvisation may be found in the first two measures of phrase C (measures 49 through 50, and 81 through 82). This $G^7 +5$ chord, because of the inclusion of a major third, flatted seventh, and sharpened fifth, lends itself well to the G whole tone scale (G, A, B, C#, E^b, and F).⁴⁸

The A^b diminished scale (A^b, B^b, C^b, D^b, D, E, F, and G) played through the G^7 chord of measure 28 implies a dominant chord with harmonic characteristics including a flatted ninth (A^b), a sharpened ninth (A#), and a sharpened fourth, or eleventh (C#). The resulting

⁴⁸ Sher, 144-146.

chord is a G⁷ (b9 #9 #11).⁴⁹

Chuck Israels uses segments of phrases within his solo which directly refer to the harmonic make-up of the composition, or "chord referencing". He exhibits this by arpeggiating through the standard chords (measures 3, 9, 19, 35, 48, 52, 55 through 56, 75, 82 through 83, and 86 through 87) and by altering the standard chords with his arpeggiations (measures 27 through 28, 34, and 59 through 61).

Major scales functioning diatonically with chromatic embellishments are no more pronounced than in measures 11 and 12. All of the notes in this passage are diatonic relative to the harmonic progression except for the chromatic embellishments (C#, A^b, and G#) which all fall on the weak part of the beats.

Chuck Israels uses many developmental techniques to create his improvisational structure. Throughout the improvisation intervals from minor seconds to octaves appear. Linear movement with greater angularity is apparent where the construction of the solo observes a greater distance between the high notes and low notes within a small amount of measures. This is often facilitated by larger intervals. Examples of leaps of a fifth to an octave or more are in measures 3, 18 through 20, 48 through 49, 66 through 67, 85

⁴⁹ Sher, 59, 144-146.

through 86. The overall linear movement of the solo tends to contain more major and minor seconds and thirds, evident by the sweeping chromatic and scalar phrases seldom more than one octave in range (examples in measures 11 through 18, 21 through 26, 30 through 34, 41 through 47, 69 through 72, 77 through 80, and 87 through 96).

Sequences are evident in the three note phrase beginning as early as measure 31 and are then repeated in modulation from measures 31 through 35. The three note sequential development through the A^b diminished scale in measures 27 through 28 can be considered an assymetric grouping resulting in a triplet effect.

Recurrent patterns play an important role in this bass solo and certainly individualize Chuck Israels' style. Evidence of four note patterns in measures 3, 5, and 35 occur as a preliminary to an upward development of the phrasing immediately following the patterns. The notes of the four note patterns of measures 3 and 35 are the C, D, E^b, and G of the Cmin⁷ (or the 1, 2, ^b3, and 5).⁵⁰ The use of two eighth notes played consecutively in a descending chromatic manner is another example of this developmental patterning (measures 3 through 4, 5 through 6, and 36 through 37).

The solo takes on a similar eight measure phrase structure as the composition. Measures 1 through 8, 9 through 16, 17 through 21,

⁵⁰ Jerry Coker et al., Patterns For Jazz (Lebanon, Indiana: Studio, 1970), 77.

21 through 32, 33 through 40, 41 through 56, and 57 through 63 exhibit this similarity. Although rooted in the chord changes for melodic information, measures 89 through 94 of the performance loosely quote measures 24 through 30 of the composition's melody; thus, tying itself to both the melodic and harmonic original for its solo foundations. The quote of the melody in measures 89 through 94 and the syncopated bass walk immediately following in measures 95 and 96 function as a transition from the bass solo into the piano solo.

Israels' relationship to the basic time is neither ahead of nor behind the beat, but rather moves through with the individual passages sensitive to the placement and displacement of phrasing (examples in measures 3 through 6, 20 through 24, 27 through 40, 44 through 47, 55 through 59, 71 through 74, 81 through 87, and 93 through 96).

Through his performance practices, Chuck Israels shows characteristics of both the post bebop and avant-garde styles:

POSTBEBOP

1. A great use of rhythmic equipment.
2. Limited range.
3. Chromaticism.
4. Diatonic melodicism.

AVANT-GARDE

1. Higher technical accents.
2. Subtle and diverse rhythms and dynamics.
3. Use of highly varied scales.
4. Use of sequences and patterns.⁵¹

⁵¹ Baker, "The String Player in Jazz, Part 3," 34, 37.

CHUCK ISRAELS' SOLO⁵²

The musical score is written in bass clef, 4/4 time, with a key signature of one flat (Bb). It consists of 35 measures. The notation includes various musical symbols such as slurs, ties, and dynamic markings. Chord symbols are placed above the staff at specific measures. The score is divided into two systems: the first system contains measures 1 through 18, and the second system contains measures 19 through 35. The tempo is marked as 170.

Chord symbols and other markings include:

- Measure 1: Λ
- Measure 2: Λ
- Measure 3: Λ
- Measure 4: Λ
- Measure 5: Λ
- Measure 6: Λ
- Measure 7: Λ
- Measure 8: Λ
- Measure 9: Λ
- Measure 10: Λ
- Measure 11: Λ
- Measure 12: Λ
- Measure 13: Λ
- Measure 14: Λ
- Measure 15: Λ
- Measure 16: Λ
- Measure 17: Λ
- Measure 18: Λ
- Measure 19: Λ
- Measure 20: Λ
- Measure 21: Λ
- Measure 22: Λ
- Measure 23: Λ
- Measure 24: Λ
- Measure 25: Λ
- Measure 26: Λ
- Measure 27: Λ
- Measure 28: Λ
- Measure 29: Λ
- Measure 30: Λ
- Measure 31: Λ
- Measure 32: Λ
- Measure 33: Λ
- Measure 34: Λ
- Measure 35: Λ

Dynamic markings include *mp*, *f*, *p*, *mf*, and *mp*.

52 Transcribed from the composition "Stella By Starlight" which appears on the Bill Evans album, Bill Evans Trio at Shelly's Manne-Hole, Riverside, Mono 487, 1962.

85 A^b7 A^b7 86 B^bMaj7 87 B^bMaj7 88

89 $Emin7$ $b5$ $A7$ 90 $Dmin7$ 91 $G7$ 92

93 $Cmin7$ 94 $F7$ 95 B^bMaj7 96 B^bMaj7

mf *mp*

The musical score consists of three staves of music in bass clef, spanning measures 85 to 96. The key signature has two flats (B-flat and E-flat). The notation includes various chords and melodic lines. Measure 85 has a whole note chord A^b7 . Measure 86 has a whole note chord A^b7 . Measure 87 has a whole note chord B^bMaj7 . Measure 88 has a whole note chord B^bMaj7 . Measure 89 has a whole note chord $Emin7$ with a $b5$ alteration. Measure 90 has a whole note chord $A7$. Measure 91 has a whole note chord $Dmin7$. Measure 92 has a whole note chord $G7$. Measure 93 has a whole note chord $Cmin7$. Measure 94 has a whole note chord $F7$. Measure 95 has a whole note chord B^bMaj7 . Measure 96 has a whole note chord B^bMaj7 . Dynamics *mf* (mezzo-forte) and *mp* (mezzo-piano) are indicated. The score ends with a double bar line.

CHAPTER 5

ANALYSIS OF EDDIE GOMEZ' SOLO

Eddie Gomez' bass solo in the composition "Stella By Starlight" appears on the Bill Evans album, California, Here I Come.⁵³ The accompanying performers are Bill Evans on piano and Philly Joe Jones on drums. The performance was recorded live on August 17, 1967 at the Village Vanguard located in New York City. A standard microphone was used for the bass recording rather than direct injection or bridge pickup. The composition is performed in the key of B^b, in a 4/4 time signature, and at a bright tempo of M.M. 240.

Vibrato, slurs, "rips," and double stops are jazz techniques Gomez develops to individualize his style. The vibrato appears on the long tones at the end of phrases (examples in measures 2, 4, 18, and 28). He utilizes this technique to ensure accurate intonation, to draw upon and relate to the soloist's classical training (used for warmth and to interpretively imitate the human voice), and thirdly, to introduce a device seldom heard in jazz acoustic bass performances.⁵⁴

⁵³ Evans, California, Here I Come.

⁵⁴ Barry Robson, "Eddie Gomez," Cadence 11, no. 6 (1980): 14.

Slurs on the acoustic bass are produced by sliding the finger of the left hand from one position up or down to another position while plucking (*pizzicato*) with the right finger generally only on the initial note. Measures 19 through 20, 29 through 30, 52, 54, and 72 acknowledge the technique.

A "rip" is an upward or downward phrase performed as if the bassist were playing a quick right hand *pizzicato* on a left hand glissando. Prime examples in measures 55 through 57 and 78 through 79 exhibit the often times indecipherable notes which can occur from this procedure.

Glissandi appear in measures 24, 39, and 93. Measure 93 exhibits a double stop technique, this time a half step apart. Although harmonics and "growls" are a part of Gomez' facility, he does not use them in "Stella By Starlight."

The three octave range of this solo is a testament to Gomez' extraordinary technical facility throughout the fingerboard. The far reaches of this range are from the open position low E string (measures 66, 89, and 94) to the F note on the G string three octaves above low E (measures 80 through 82). His tessitura is middle to high range with much of the performance being developed in the upper register thumb positions (measures 3 through 13, 33 through 39, 41 through 52, and 69 through 87). Vibrato and upper register develop-

ment are two of Gomez' trademarks.⁵⁵

The soloist's large arsenal of scales and the measures where they may be found are listed below:

- D phrygian; 23 through 24.
- D natural minor; A through 2 and 59 through 60.
- C mixolydian; 73 through 74.
- B^b whole tone (without the F#); 27 through 28.
- C diminished whole tone; 61 through 62.
- C melodic minor; 66 through 68.
- B^b melodic minor; 33 through 35.
- Chromatic; 20 through 22, 44, and 53 through 54.

Eddie Gomez' solo development has an unpredictable nature; some ideas are developed while others remain as two, three, or four note motives. Phrasing over the measure lines and double measure lines is a common trait in his improvisation. Each developed phrase seems to evolve into a high point of its own.

Development of phrases is facilitated by a variety of techniques. Listed below are developmental techniques and where they may be found in Gomez' solo:

1. Chord referencing by chord arpeggiation; 14 through 15, 25 through 26, 31 through 32, 43, 55, 57, 69 through 71, and 74 through 77.
2. "Rips"; 55 through 57 and 78 through 80.
3. Large intervallic leaps; 14 through 15, 89 through 91.

⁵⁵ Robson, 14.

4. Long ascending and descending phrases; 1 through 3, 33 through 35, 61 through 65, and 66 through 68.
5. Fragmented phrasing; 36 through 39, 80 through 88.

Eddie Gomez uses the developmental technique of "chord referencing" by arpeggiation when constructing phrases. He exhibits an advanced harmonic conception through altering the standard chords and by replacing the standard chords with substitute harmonies via the notes he chooses to arpeggiate. Examples are found in measures 14 through 15, 25, through 26, 31 through 32, 43, 70 through 71, and 74 through 77.

The quarter note triplet found originally in measure 20 of "Stella By Starlight" is used so frequently throughout the solo that it becomes thematic material (examples in measures 3, 6 through 8, 11 through 13, 17, 33 through 35, 37, 39, 49, 61, 62, 71, 74, 76, 77, 79, and 81). They assume the characteristics of a modulatory sequence, as the phrase moves through the changes, B^b7, E^bMaj7, A^b7 in measures 6 through 8. Other examples of modulatory sequence development via quarter note thematic material appears in measures 11 through 13, 33 through 35, 61 through 62, and 76 through 77.

The eighth note is the preferred division of the beat for Gomez; yet, along with the quarter note triplet discussed above, eighth note triplets (measures 41, 55, 57, 78, and 79), a sixteenth note triplet (measure 47), and a half note triplet (measure 93) give proof to his variety in dividing the beat.

Eddie Gomez develops a sense of rhythmic unpredictability by interjecting fragmented phrases throughout his solo (measures 16 through 18, 80 through 88). Another rhythmic practice is found in the last eight measures, 89 through 96. Here he develops a highly syncopated bass walk incorporating large intervallic leaps.

For the listener, Gomez always seems to be "pushing the beat"; that is, continually phrasing and playing slightly ahead of the beat. This forward surge is no more evident than in measures 41 through 49.

The combination of chromaticism (measures 20, 27, 29 through 30, 44 through 45, and 69), a great variety of scales (measures 33 through 34, 61 through 62, 59 through 60, and 66 through 68), and technical gymnastics particularly in the upper register (measures 3 through 13, 33 through 39, 41 through 52, and 69 through 87) produce an interesting, high energy melodic style.

Eddie Gomez' solo in "Stella By Starlight" is an excellent example of an avant-garde conception, characteristics of this style being present:

1. Large intervallic development.
2. High energy.
3. High degree of chromaticism.
4. Great variety of scales (phrygian, diminished whole tone, melodic minor).
5. Phrasing is unpredictable and of varied length.
6. Vibrato on long tones.
7. "Rips."

8. Full gamut of range.
9. Great rhythmic variance.⁵⁶

Gomez pushes the limits of bass technique, redefining the boundaries of performance practices. He certainly possesses a unique style which has become greatly idealized and imitated by many younger bassists.⁵⁷

⁵⁶ Baker, 34, 37.

⁵⁷ Robson, 14.

EDDIE GOMEZ' SOLO⁵⁸

♩ 240
[SOUNDS AS WRITTEN]*

Chords and markings in the score include: Emin7 b5, Cmin7, F7, Emin7, Bb7, EbMaj7, Emin7 b5, A7, Dmin7, Bbmin7, Eb7, FMaj7, Bb7, Amin b5, D7 b9, G7 +5, G7 +5, Cmin7, Cmin7, Ab7, Ab7, BbMaj7, BbMaj7, Emin7 b5, A7, Dmin7, G7, Cmin7, F7, BbMaj7, BbMaj7, Emin7 b5. Dynamics include *mp* and *mf*. There are also triplets and slurs.

58 Transcribed from the composition "Stella By Starlight" which appears on the Bill Evans album, California, Here I Come, Verve, VE-2-2545, 1967.

* Gomez' solo sounds as it is written, or an octave higher than normally written so as to accommodate its viewing.

34 A⁷ 35 C^{min}7 36 F⁷ 37 E^{min}7
 38 B^b7 39 E^bMaj⁷ 40 A^b7 41 B^bMaj⁷
 42 E^{min}7 b5 43 A⁷ 44 D^{min}7 45 B^b7 46 A^{min}7 b5
 47 F^bMaj⁷ 48 D⁷ b9 49 G⁷ +5 50 G⁷ +5 51 3
 52 C^{min}7 53 A^b7 54 A^b7 55 B^bMaj⁷ 56 B^bMaj⁷ 57 E^{min}7 b5 58 A⁷
 59 D^{min}7 60 G⁷ 61 C^{min}7 62 F⁷ 63 B^bMaj⁷ 64 B^bMaj⁷ 65 E^{min}7 b5
 66 A⁷ 67 C^{min}7 68 F⁷ 69 E^{min}7 70 B^b7 71 E^bMaj⁷ 72 A^b7 73 B^bMaj⁷ 74 E^{min}7 b5 A⁷—3
 75 D^{min}7 76 B^bmin 77 F^bMaj⁷ 78 B^b7 79 A^{min}7 b5 80 D⁷ b9 3

81 $G^7 +5$ 82 $G^7 +5$ 83 $Cmin^7$ 84 $Cmin^7$

85 A^b7 86 A^b7 87 B^bMaj^7 88 B^bMaj^7

89 $Emin^7 b5$ 90 A^7 91 $Dmin^7$ 92 G^7

93 $Cmin^7$ 94 F^7 95 B^bMaj^7 96 B^bMaj^7

Detailed description: This musical score is for a bass guitar, spanning measures 81 to 96. It is written in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. The notation includes various chords and melodic lines. Measures 81-84 feature a sequence of chords: $G^7 +5$, $G^7 +5$, $Cmin^7$, and $Cmin^7$. Measures 85-88 continue with A^b7 , A^b7 , B^bMaj^7 , and B^bMaj^7 . Measures 89-92 show $Emin^7 b5$, A^7 , $Dmin^7$, and G^7 . Measures 93-96 conclude with $Cmin^7$, F^7 , B^bMaj^7 , and B^bMaj^7 . The notation includes stems, beams, and various accidentals (sharps, flats, naturals) to indicate the specific notes and chords.

CHAPTER 6

COMPARATIVE ANALYSIS OF SOLO MATERIALS

While Chuck Israels, Sam Jones, and Eddie Gomez have clearly differentiated styles and performance practices, some similarities exist as well. All performances took place in front of live audiences in a nightclub setting; the three solos being played pizzicato as opposed to arco. Israels and Gomez were in a trio setting while Jones performed in a quartet setting (not a significant influencing factor relative to the performances). For both Jones and Israels, "Stella By Starlight" is a feature composition specifically performed to spotlight their talent. With Gomez, his solo is one of three solos, all of which are equally important. All three are sidemen on their respective record dates. Both Israels and Gomez were recorded directly from bass to microphone. Perhaps because of the most recent date of the recording, 1973 as opposed to 1965 and 1967, Sam Jones is being recorded directly from his amplifier to microphone.

All three performances are in the key of B^b and have the time signature of 4/4, but tempos have considerable variation. Israels' version of "Stella By Starlight" is at a medium tempo of M.M. 170, Jones' performance tempo is at a medium-up tempo of M.M. 220, and Gomez performs at a bright tempo of M.M. 240.

Distinct differences in dramatic devices exist. Chuck Israels is by far most aware of dynamics. He develops phrases with distinct dynamic changes (measures 3 through 6, 27 through 30, 35 through 39, and 77 through 83), whereas Gomez and Jones for the most part perform at a medium volume throughout.

All three soloists use glissandi and slurs, although Sam Jones performs with so many glissandi that the device becomes one of his trademarks. Slurs are somewhat equally utilized as noted in the below examples

SAM JONES

Glissando examples; 6, 17, 22, 27, 31, 35, 49, 58, 61,
67, 75, 91, and 93.
Slur examples; 15, 20, 51, and 116.

CHUCK ISRAELS

Glissando examples; 18, 43, and 47.
Slur examples; 3 through 4, 36 through 37,
and 77 through 78.

EDDIE GOMEZ

Glissando examples; 24, 39, and 93.
Slur examples; 19 through 20, 29 through 30, 52,
54, and 72.

Vibrato (measures 2, 4, 18, and 28) and "rips" (measures 78 through 79) are both distinctively Gomez' traits, whereas "growls" (measures 8, 21, and 104) and harmonics (measures 28, 38 through 39, 70 through 71, 84, and 103) are sole functions of Jones. Tessi-

tura is varied among the soloists; Chuck Israels prefers low to middle range, Sam Jones favors low middle range to high middle range, and Eddie Gomez uses middle range to high range. Gomez is the only one of the three who develops his solo into the upper register thumb positions (examples in measures 3 through 13, 33 through 39, 41 through 52, and 69 through 87). Although Jones, Gomez, and Israels all use their fingerboard with skillful facility, it is Gomez who is distinctively most adept. Note the quick development into the upper register in measures A through 2, 14 through 15, 25 through 27, 55 through 57, 66 through 70, 78 through 80, and 89 through 91.

Scale preferences and measures where they may be found are as follows:

JONES

1. A mixolydian (A dominant); 25 through 27, 42 through 43, and 106 through 107.
2. Diatonic with chromatic embellishments; 3, 6, 54, and 59.
3. Whole tone; 50.

ISRAELS

1. Diatonic; 29 through 30 and 62 through 65.
2. D Phrygian; 23 through 24.
3. Whole tone; 57 through 60, 81 through 82, and 49 through 50.
4. Chromatic; 69 through 70, 72, 77, and 78.
5. Diminished; 27 through 28, and 66.
6. Diatonic with chromatic embellishments; 11 through 12.

GOMEZ

1. D phrygian; 23 through 24.
2. D natural minor; A through 2 and 59 through 60.
3. C mixolydian; 73 through 74.
4. B^b whole tone (without F#); 27 through 28.
5. C diminished whole tone; 61 through 62.
6. C melodic minor; 66 through 68.
7. B^b melodic minor; 33 through 35.
8. Chromatic; 22 through 22, 44, and 53 through 54.

Both Eddie Gomez and Chuck Israels develop their scalar knowledge more than does Sam Jones; this fact being evident by the examples given above.

Through the course of the solos, all three soloists exhibit phrases varied in length. Sam Jones' phrase lengths are varied but show similarities to the eight measure form of the composition; examples in measures 1 through 8, 9 through 16, 17 through 21, 22 through 31, 33 through 37, 38 through 48, 49 through 51, 53 through 55, and 57 through 64. Chuck Israels appears to have phrase lengths similar to Jones', in close coordination to the eight measure form of the composition (examples in measures 1 through 8, 9 through 16, 17 through 21, 21 through 32, 33 through 40, 41 through 56, and 57 through 63). Eddie Gomez's solo contains the most widely varying phrase lengths, tending to be shortest in length and not necessarily adhering to the form of "Stella By Starlight." Examples are in measures A through 4, 5 through 8, 9 through 13, 14 through 15, 16, 17 through 18, 19 through 22, 23 through 24, 25 through 28, 29 through

30, 31 through 32, 33 through 39, 41 through 47, and 48 through 49.

The eighth note is the preferred division of the beat for all three soloists although Eddie Gomez shows a bit more variety in the dividing the beat than does Sam Jones or Chuck Israels. Quarter note triplets appear throughout Gomez' solo in measures 3, 6 through 8, 11 through 13, 17, 33 through 35, 37, 39, 49, 61, 62, 71, 74, 76, 77, 79, and 81. Eighth note triplets in measures 41, 55, 57, 78, and 79, a sixteenth note triplet in measure 47, and a half note triplet in measure 93 give proof to Gomez' use of variety in dividing the beat.

Sam Jones, Eddie Gomez and Chuck Israels use segments of phrases within their solo materials which directly refer to the harmonic make up of the composition, or "chord referencing". This technique is often developed by arpeggiating the standard chords, altered standard chords, or thirdly, substitution chords. Chord arpeggiation by Jones is found in measures 12, 19, 29, 39, 61, 71, 72, 73, 76, 115 and 128. Jones' examples are all diatonic to the standard chords. Gomez exhibits a more advanced harmonic conception than does Jones by altering the standard chords and replacing the standard chords with substitute harmonies. Chord arpeggiating examples are found in measures 14 through 15, 25 through 26, 31 through 32, 43, 70 through 71, and 74 through 77. Israels exhibits arpeggiation through the standard chords (measures 3, 9, 19, 35, 48, 52, 55 through 56, 75, 82 through 83, and 86 through 87) and by altering the standard chords (measures 27 through 28, 34, and 59 through 61).

"Thematic referencing" (using segments of phrases within solo materials which directly refer to a thematic element of the composition) is most evident in the repeated quarter note triplets in measures 3, 6 through 8, 11 through 13, 17, 33 through 35, 37, 39, 49, 61, 62, 71, 74, 76, 77, 79, and 81 of Gomez' solo. The melody of "Stella By Starlight" contains a quarter note triplet in measure 20. Only Gomez develops modulatory sequences through the use of these quarter note triplets in measures 6 through 8, 11 through 13, 33 through 35, 61 through 62, and 76 through 77.

The only melodic quote appears in measures 89 through 94 of Chuck Israels' solo where he loosely quotes measures 24 through 30 of the melody of "Stella By Starlight." Both Israels and Jones' relationship to the basic time can be characterized as "on the beat." Gomez develops his upper register work with a sense of "pushing the beat"; exhibited in measures 41 through 49. The combination of great technical facility especially in the upper register and the sense of "pushing the beat" give Gomez' solo the highest degree of intensity.

Sam Jones, Chuck Israels, and Eddie Gomez develop their sense of melody in very different ways. Jones exhibits melodicism by diatonicism with chromatic embellishments (measures 3, 6, 54, and 59), rhythmic interest (measures 30 through 31, 33 through 34, 44, 53, and 81), and chord referencing (measures 12, 18 through 20, 29, 39, and 65 through 67). Israels in contrast uses varied dynamics

(measures 3 through 6, 27 through 30, 35 through 40, and 78 through 83).and a great variety of scales; phrygian (measures 23 through 24), whole tone (measures 49 through 50), chromatic (measures 77 through 78), and diminished (measures 27 through 28, 48, and 66). Eddie Gomez favors fragmented phrasing (measures 36 through 39), upper register thumb position bass technique (3 through 13, 33 through 39, 41 through 52, and 69 through 87), and a great degree of linear angularity via "rips" (measures 55 through 57) and large intervallic leaps (measures 14 through 15, 89 through 91). He also utilizes a high development of scalar knowledge; diminished whole tone (measures 61 through 62), melodic minor (measures 33 through 35, 66 through 68), chromatic (measures 20 through 22, 44, and 53 through 54), phrygian (measures 23 through 24), natural minor (measures A through 2, and 59 through 60), and mixolydian (measures 73 through 74).

FORMAT TO SOLO MATERIALS

The following Solo Materials section contains five lines. The top line is the melody which is written out to equal the length of the longest solo, 128 measures. The second line contains the standard chord symbols of the composition. Lines three, four and five are Sam Jones', Chuck Israels', and Eddie Gomez' solos respectively (as observed in figure 6.1). Subsequent line groupings are labelled in abbreviated form (as observed in figure 6.2). Measures A and B precede measure 1 of the solo materials. Jones' solo is thirty-two measures longer than Israels' and Gomez' solos; consequently, measures 96 through 128 of Israels' and Gomez' solos (lines four and five) remain empty.

Fig. 6.1

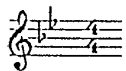
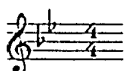
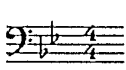
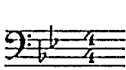
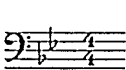





1. ORIGINAL MELODY:	
2. HARM. STRUCTURE:	
3. JONES' SOLO:	
4. ISRAELS' SOLO:	
5. GOMEZ' SOLO:	

Fig. 6.2

1. M.:	
2. H.:	
3. J.:	
4. I.:	
5. G.:	

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SUMMARY OF CONCURRENT ANALYSIS

Through the course of this paper the styles and performance practices of Sam Jones, Chuck Israels, and Eddie Gomez have been analyzed. Three distinct styles, post bebop, avant-garde, and a combination of post bebop and avant-garde exist among these three varied soloists. This conclusion was partly based on the David N. Baker article "The String Player in Jazz, Part 3"⁵⁹ as well as his book, Jazz Improvisation Method for Cello and Bass Viol.⁶⁰ The differences between post bebop and avant-garde are set forth in these two works. Baker lists the performance practices which clearly define these two styles of jazz bass playing:

POST BEBOP

1. High degree of rhythmic accents.
2. Limited use of high tension scales.
3. Diatonic melodicism.
4. Limited range.

⁵⁹ Baker, "The String Player in Jazz, Part 3," 34, 37.

⁶⁰ Baker, Jazz Improvisation Method for Cello and Bass Viol., 12-14.

AVANT-GARDE

1. Higher technical facility (often in the upper register).
2. Subtle and diverse rhythms and dynamics.
3. Use of highly varied scales.
4. Greater use of patterns and sequences.

Sam Jones plays a fine example of a post bebop style, particularly characterized by his limited use of high tension scales, development of diatonic melody and sequences (measures 5, 20, 55, 69, and 117) taking precedence over technical gymnastics, and a developed use of rhythmic devices (measures 33, 34, 53, 81, and 97 through 98).

Gomez' performance is avant-garde influenced, exhibited by a virtuosic display via a high degree of angularity (measures 14 through 15, 55 through 57, and 89 through 91), extended use of the upper register (3 through 13, 33 through 39, 41 through 52, and 69 through 87), a large variety of scales (diminished whole tone, chromatic, harmonic minor, and melodic minor), "rips" (measures 55 through 57), vibrato (measures 2, 4, 18, and 28), and unpredictable phrase length development (measures 36 through 39).

Chuck Israels incorporates elements of both the post bebop style and the avant-garde style. The post bebop style is exhibited through the development of diatonic melodies (measures 3, 5, 29 through 30, 35, and 62), sequences (measures 31 through 35), and no thumb position material. The avant-garde style in Israels' bass performance is displayed through subtle dynamics (measures 3 through

6, 27 through 30, 35 through 40, and 78 through 83), and use of highly varied scales (whole tone, phrygian, diatonic with chromatic embellishments, chromatic, and diminished).

CONCLUSION

Historically jazz has been an aural tradition not tied to written analytic procedures. With jazz research in a scholarly environment, analyses and comparisons of selected solos become logical tools from which the student may gain insight. The three bassists discussed, Sam Jones, Chuck Israels, and Eddie Gomez, have been instrumental in shaping the destiny of jazz acoustic bass, each leaving a rich legacy of recorded solos. This report has shown similarities and differences among their solo materials which would otherwise not have been evident through normal channels.

It is the personal treatment of performance materials in "Stella By Starlight" by each bassist that marks this material. Each solo has one central idea or concept that the soloist uses to speak to the listener. Sam Jones' solo develops a traditional melodic post bebop concept. Chuck Israels' performance shows a sensitivity in the relationship between his instrument and himself. Eddie Gomez' solo conveys high energy actuated by a high technical facility. Personal playing techniques mold each bassist's individual style into an original statement. Eddie Gomez, Sam Jones, and Chuck Israels are masters of their instrument, each exhibiting a choice of performance techniques which outside of this form of analysis would have been left to aural tradition.

GLOSSARY

The definitions of the terms in this selected glossary were taken from the following four texts; The Dick Grove Improvisation Course,⁶¹ A Study of Jazz,⁶² The New Dictionary of Jazz,⁶³ A Jazz Lexicon,⁶⁴ and Harvard Dictionary of Music.⁶⁵

Altered chords: Any basic chord harmony in which one or more tones have been altered or adjusted by raising or lowering it a half step in either direction.

Arpeggio: A chord of which the individual tones are not sounded simultaneously, but which are performed like a melody (single tones) nearly always starting at the bottom or lowest tone.

⁶¹ Dick Grove, The Dick Grove Improvisation Course, (Los Angeles: Grove Music, 1981), 1-3.

⁶² Maurice Gerow and Paul Tanner, A Study of Jazz, 3rd ed. (Dubuque, Iowa: William C. Brown, 1977), 200-202.

⁶³ Barry Kernfeld, ed., The New Grove Dictionary of Jazz, 2 Vols. (London: Macmillan Press, 1988), 1: 46, 137-138, 437, 567, 634-635.

⁶⁴ Robert S. Gold, A Jazz Lexicon, (New York: Alfred A. Knopf), 86, 138, 278, 337-338.

⁶⁵ Willi Apel, ed., Harvard Dictionary of Music, 2nd ed. (Cambridge, Mass.: Belknap Press, 1982), 54-55, 837, 900.

Avant-garde jazz: A term used synonymously in the 60's with "free jazz". In the 1970's and 1980's many musicians preferred the label "avant-garde", since the word "free" is misleading: in many instances their music is highly organized. The movement in jazz originated in the early 1960's with a need to explore and expand the boundaries of jazz through experimentation into broader spectrums of sounds. Ornette Coleman, Cecil Taylor, Albert Ayler, and John Coltrane are considered avant-garde pioneers.

"Bass walk": A bass line performed generally in quarter notes which roots the harmonic development and defines the pulse of the jazz composition.

Bebop: The period in jazz development from 1944 to 1948 characterized by the presence of a greater complexity of rhythms and harmonies within its compositions and improvisations. Charlie Parker, Dizzy Gillespie, Bud Powell, Thelonious Monk, Kenny Clarke, and Max Roach were among the early developers of the bebop sound in jazz.

Chordal reference: The developmental technique of using segments of phrases within solo materials which directly refer to the harmonic makeup of the composition, often developed by arpeggiating chords.

Chord changes: A series of successive chords; also called "chord progression".

Chromatic: Refers to scales or alteration of scale tones by using half steps.

Diatonic: Pertaining to the tones included within a predetermined selection of tones (usually major and minor scales).

Diminished whole tone scale: A scale containing tones from both the diminished and whole tone scales (1, b2, b3, b4, b5, b6, b7, 8).

Double stop: Two tones stopped by the fingers on a stringed instrument and sounded simultaneously.

Double time: A term applied to the speed of the music; doubling a tempo so that it becomes twice as fast.

Embellishment: An added ornamental tone based on a normal melodic or harmonic relationship; of secondary importance rhythmically and harmonically.

"Growl": A note (generally on the E string of an acoustic bass) which when played, tends to vibrate against the fretboard emitting a growling sound.

Hard bop: The period in jazz development from 1949 to 1959 when the compositions and performances were characterized as even more intense and hard driving than the bebop period.

Jazz standard: Any familiar well established popular or jazz composition which, with its frequency of performance by jazz musicians, has become part of jazz repertoire. Copyright can be renewed for a certain number of years after the death of the composer.

Melodic minor: A minor scale whose ascending sixth and seventh degrees remain natural as in a major scale (1, 2, $b3$, 4, 5, 6, 7, 8) but in its descending form, the sixth and seventh degrees are flatted making it the same as a descending natural minor scale (8, $b7$, $b6$, 5, 4, $b3$, 2, 1).

Natural minor: A minor scale whose tonic begins on the sixth degree of a major scale; also called an aeolian scale (1, 2, $b3$, 4, 5, $b6$, $b7$, 8).

Ostinato: A clear melodic and/or rhythmic figure which is persistently repeated.

Pedal point: A tone sustained in the low register while harmonies change.

Phrase: A unit of melody.

Phrygian: A scale whose tonic begins on the third degree of a major scale (1, b2, b3, 4, 5, b6, b7, 8).

Pizzicato: A manner of playing stringed instruments by plucking rather than by bowing.

Post bebop: Any bebop composed or performed after the bebop period (1944-1948).

"Pushing the beat": A rhythmic practice of consistently playing notes and phrasings ahead of the general tempo of a performance, (also known as "playing ahead of the beat" or, "rushing the beat").

Quote: The developmental device of referring to a familiar melody or phrase within a solo.

"Rip": An upward or downward phrase performed as if the bassist were playing a quick right hand pizzicato in coordination with a left hand glissando.

Sharped fifth: Raising by a half step the fifth degree of the scale or chord.

Sideman: A player in the musical ensemble as differentiated from the leader.

Substitution chord: A chord used in place of or added to a basic harmony. Substitution chords are chosen to enhance the stylistic interpretation of a chord progression.

Syncopation: The placing of an accent on a normally weak beat or weak part of the beat.

Thematic reference: The developmental technique of using segments of phrases within solo materials which directly refer to a thematic element of the composition or previous solo materials.

Thumb Position: The left hand technique of placing the side of the thumb down onto the strings in the upper register as an anchor to facilitate easier performance with all four fingers.

Vibrato: Refers to the artificial wavering of a tone; rapidly recurring fluctuations of pitch. Most jazz bassists use vibrato for warmth and interpretation in imitation of the human voice.

Whole tone scale: A scale which contains tones a whole step or two half steps distant from each other. The symmetric division of the twelve tones in an octave whereby only six tones are selected, each a whole step apart.

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